

THE MUSICAL WORLD,

A MAGAZINE OF

ESSAYS, CRITICAL AND PRACTICAL,

AND WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατον τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo*. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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•• The indulgence of the reader is requested, for the absence of the usual preliminary remarks this week, occasioned by the continued severe indisposition of the Editor.

CHANGES IN THE ORCHESTRA.

(Translated from the French, of M. Fetis.)

It is interesting to trace the revolutions of this department of the art, which, in our day, is become so important. I shall proceed to detail the actual state of orchestral arrangements, and the improvements of which they are susceptible, and examine this question which presents itself—What are the natural bounds to the developement of an orchestra?

The sort of instruments in use at the time of the first attempts at dramatic music, could form only ineffective and heavy orchestras: they were violas of five, seven, or nine strings; tenor violas, which were tuned a fifth lower than the treble; bass violas, or *viola da gamba**, and double bass viols, which were mounted with nine strings, and were nine feet in height†. The violin, to which France gave birth, was already in existence, but had got but little into general use; the harpsichord, the guitar, the theorbo, and the harp, were always united to the concerts of violas, and the organ supplied the place of wind instruments; the latter, however, were already known. There were flutes with mouth-pieces, pierced with six, nine, and twelve holes; some had a key, which was always inclosed in a barrel perforated with a considerable number of vents, to let the sound escape; the last were called flageolets, the treble was termed the *soft flute*; the tenor *chalmay*, and the bass flute the *laridon*. All these instruments formed complete harmonies, which were termed *flute concerts*‡.

With regard to instruments formed of brass, they were employed at the theatre to express only warlike or hunting movements: they consisted of the

* The viola and the tenor viola were played upon the knee, with the bow reversed. In the sixteenth century, these violas had frets on the finger-boards like the guitar; the *viola da gamba* was held between the legs, but was played with the bow reversed.

† This instrument is seen in the picture of the Marriage of Cana, by Paul Veronese.

‡ The flute with six holes, and without a key, was then known, but only in Germany; it was afterwards introduced into France, Italy, and England, and there took the name of German flute.

military trumpet, which resembled our cavalry trumpet; the straight trumpet, called *bombarde*, pierced with seven holes, with a key to stop the seventh*; the horn, or *cornet à bouquin*, which had also seven holes, and a key to stop one of them—the mouthpiece was that of the trumpet†; and lastly, the trombone, which the French call *sackbut*, and the Germans *posaune*, and which had then the same form as at present.

At the commencement of the sixteenth century, a large rustic hautboy was used in Germany, called *krumhorn* (curved horn), because it had the form of a pastoral staff. This instrument had six holes; they were of various sizes, for the first and second treble, and for the tenor and bass; but till the seventeenth century no species of hautboy was used at the theatre.

The eldest record we have on the foundation of an orchestra, is the opera of *Orfeo*, composed by Monteverde, in 1607, that is, about ten years after the first essay of dramatic music had been made at Florence. Of this work two editions appeared, the first in 1608, the second at Venice, in 1615; at the head is a list of the instruments employed in the accompaniments. They are enumerated in the following order:—

Duoi gravicembali (two harpsichords).

Duoi contrabassi da viola (two viola double basses).

Dieci viole da braccio (ten treble violas).

Un arpu doppia (a double harp)‡.

Duoi violini piccoli alla Francesse (two small French violins).

Duoi chitaroni (two guitars).

Duoi organi di legno (two wooden organs)||.

Tre bassa da gamba (three bass viols).

Quattro tromboni (four trombones).

Un regale (a regal, or portable organ)§.

Duoi mornetti (two cornets).

Un flautina alla vigesima seconda (a flageolet)¶.

Un clarino con tre trombe sordini (a clarion, with three trumpets *a sordino*, i. e. muffled)**.

These instruments were not all played at the same time. Monteverde disposed of them in an appropriate manner, according to the quality of the personages which they were to accompany. Thus the two harpsichords played the *ritornelli*, and the accompaniment of the prologue, which is sung by Music personified. The two double bass viols accompanied Orpheus; the ten treble violas served the symphonies of the recitative sung by Euridice; the double harp served for accompaniment to a chorus of Nymphs; Hope was announced by a *ritornello* on the two French violins; the song of Charon was accompanied by two guitars; the chorus of infernal spirits by the two organs; Proserpine, by three bass viols; Pluto, by four trombones; Apollo, by the little regal organ; and the final chorus of shepherds, by the flageolets, the two cornets, the clarion, and the three trumpets *a sordino*.

The effect of separating all these instruments must certainly have been meagre in the extreme; but it cannot be denied that considerable variety must have been the result. At a later period instruments were united in more imposing masses of violins, violas, and basses; but wind instruments disappeared almost entirely from the orchestra. In 1634, Stephen Landi, a musician of the Pontifical chapel, wrote a musical drama, entitled, *Il S. Alessio*, in which the orches-

* This arrangement of the *bombarde* and *cornet à bouquin* has been revived and perfected in our days, in the keyed trumpet, *ophicleides*, &c.

† The horn, or *cornet à bouquin*, was in shape like a horn; it was still in use at the beginning of the reign of Louis XIV. It was only at the close of the seventeenth century that the art was discovered of forming curved horns; these at first were only used for the chase.

‡ The double harp had two sets of strings to augment the strength of the sound; it was invented in Ireland in the middle ages.

|| By a wooden organ the author means a row of stopped flutes, such as is found in our large organs.

§ The *regale* was a small portable organ. The regal stop is still to be met with in some old organs.

¶ The flageolet is here indicated under the name of *flautina alla vigesima seconda*, because its deepest note sounded the triple octave of an organ-pipe of four feet, which was taken as the bass of voices and instruments.

** This is the only place in which I have seen trumpets so indicated, and I confess that I do not understand what is meant by the term. The clarion was a small trumpet which sounded the higher octave.

tra is composed of three distinct parts of violins, harps, lutes, theorbos, bass violas, and harpsichords for the sustained bass. Such an assemblage in the present day would appear very heavy, but the effect produced could not but be original.

The orchestra of the compositions of Cavalli, Carissimi, and Lulli, were principally composed of violins, violas of different sizes, bass and double bass violas, which the Italians termed *violoni*. The violin parts were written in the G cliff, on the first line; and the different kind of violas in the mean, or C cliff, on the first, second, and third lines. All Lulli's scores present this disposition of parts. This composer introduced some wind instruments into his orchestra. In many parts of his works we find notice of flutes*, hautboys†, bassoons‡, fagotti§, and trombi||.

But although the number of instruments was increased, and their accents had become more varied, yet on most occasions the accompaniment only followed the voice; the ritornelli alone had acquired a greater degree of lightness. This monotonous manner was perpetuated in France till the time of Rameau: even Italy was hardly more advanced till Pergolese appeared. Leo and Durante were the first Italian composers who discovered the secret of imparting a particular interest to an orchestra, without increasing the number of instruments; but it was Majo and Jomelli who brought this art to much greater perfection.

The invention of the clarionet, in 1690, by John Christopher Denner, the introduction of German flutes into the orchestra, and the improvement of the French horn, furnished composers with the means of producing a variety of effects, the whole merit of which was not at first perceived, because the necessity for such variety had not been felt. The art was yet new; the forms of song were far from being exhausted; they alone attracted attention, and the men of genius who adorned the beginning of the eighteenth century, afforded the public the highest gratification out of the most simple means. At a later period, the expression of words, dramatic situations and sentiments, became important objects to artists and amateurs. The moment was not yet arrived for seeking resources in the combination, more or less felicitous, of many instruments. The only innovation was, that the accompaniment of songs began to be detached from the principal part, and to assume an individual character. The skill of musicians increasing in proportion as composers had occasion to augment effects, allowed the forms of melody to be varied in the orchestra. Jomelli, Piccini, and Gluck, to whom many happy innovations of this kind are owing, followed rather the bent of their own genius than the taste of the public; which was still far from discerning, in the general effect of music, that part which belonged to the orchestra. It might be said that the latter was considered by them rather troublesome than agreeable. Song, and song alone, attracted attention; whatever interfered with this, was disliked. Hence it was that the musicians I have just named incurred the reproach of sacrificing too much to instruments.

The development of the forms of the opera buffa by Galuppi gave birth to many pieces in which the principal interest was thrown into the orchestra, while the

* It must not be forgotten that there were flutes with mouth-pieces, and not German flutes, which only became general towards the year 1710.

† The ancient hautboy (1630) had eight holes and no key; its entire length was two feet, and its sound coarse and harsh. The tenor hautboy, called *doucine*, was one-fifth lower than the treble; it was two feet four inches long, had eight holes, one of which was stopt with a key inclosed in a barrel, pierced with holes, called *pirouetti*. The bass hautboy was five feet long with eleven holes, of which four were stopt with keys inclosed in a box. This instrument, which was straight, and formed like the hautboy, was played with a mouth-piece like the bassoon.

‡ The bassoon was of one piece, and had no funnel like the bass hautboy: it had twelve holes and four keys, and had a lower compass than the bass hautboy. I was also played with a mouth-piece like the bassoon.

§ The *fagotto*, an instrument belonging to the genus hautboy, was invented in Italy at the beginning of the seventeenth century, by a priest named Affranio. It was formed of several pieces, like the bassoon at present in use. There were three varieties: the first had twelve holes and three keys: the second had the same number of holes, but no keys. Many of these holes were stopt with pegs, which were taken off or put on to produce certain tones. The third fagotto was termed *courtaut* as being smaller than the others; it had eleven holes and three keys. It was used for the bass of the bagpipe.

The last instrument of the hautboy species was the *carvelas*, which had the form of a barrel, and was only five inches long; it was played with a hautboy reed. It was pierced with sixteen holes upon the roundest part, and was so contrived that it produced as deep a note as if it had been three feet and a half in length.

|| The trombones were nothing more than a correct bouquin.

singer only carried on a sort of conversation of *notes and words*. This idea, brought to perfection by Paisiello, Cimarosa, Guglielmi, Mozart, and Rossini, is become the source of numberless charming effects, and of pieces perfect in their kind.

Haydn, towards the year 1760, in perfecting the forms of the symphony, prepared the way for the importance that the orchestra was about to assume in dramatic music. But for Mozart was reserved the glory of creating this importance, without its being possible to reproach him with seeking to produce instrumental effects at the expense of air, expression, or energy. Gifted with a truly original genius, he created at will melodies of every character, the soft, the expressive, and the energetic; and as his all-musical soul led him to improve whatever he touched, he knew how to give to the instrumental parts a degree of interest hitherto unknown, and he also knew how to stop at the exact point, which it seems cannot be passed without injury to the air or fatigue to the senses. It must be recollected, that his beautiful works were composed between 1786 and 1792, and that before this epoch no other musician had studied like him the resources afforded by the different qualities of sound peculiar to each instrument; his orchestra is always the result of lively and profound sentiment, and never of calculation. It may be said without fear of contradiction, that in the finale of the second act of the *Nozze di Figaro*, and in almost the whole of *Don Giovanni* and *Il Flauto magico*, Mozart has attained the highest point of instrumental perfection.

The labours of Paisiello, Cimarosa, and their successors, have added nothing to the inventions of this great artist: these musicians have even remained far behind him, both with respect to variety of harmony and orchestral effect. In France, Mehul and Cherubini have, to the resources created by Mozart, added the improvements of metal instruments, and of symmetrical and obligato forms of accompaniment which, when not abused, may be turned to advantage. But Italy was destined to be the theatre of a complete revolution in the system of harmony, as well as of accompaniment,—a revolution which we ourselves have witnessed, and of which Rossini is the author. After borrowing from Mozart, Beethoven, Cherubini, and Mehul, their modes of producing effect, which he has made to undergo the modifications of his own genius, he has himself advanced still further, by the additions he has made to the means employed by his predecessors. His compositions present the first examples of four violin parts, the formidable union of four horns, common trumpets, keyed trumpets, trombones, ophycleides, &c., all united for the accompaniment of particular movements. The varied forms of design and harmony drawn from these instruments, would appear but little appropriate, and still less the constant employment of the double drum, cymbals and triangles. And yet the admirable effects he has drawn from the abuse of means, have in a great measure justified his temerity; and nothing can be a better proof of his genius, than his having caused all this noise to be received by a people who before had an aversion for all strong accompaniments.

Yet, while we render due justice to superior talent, it must still be acknowledged that the proportions of the orchestra are broken by the frequent use of such noisy instruments. The basis of an orchestra will always be the violin and the bass; but as their number has not yet been augmented in the theatres of the chief towns of Europe, the consequence is that the stringed instruments are overpowered by flutes, hautboys, clarionets, bassoons, horns, trumpets, trombones, ophycleides, timbals, double drums, and cymbals. At the Opera at Paris, where the violins and basses are very numerous, this defect is not so striking; but in smaller establishments it is observable to a painful degree. In a word, in increasing the masses of sound, it is not always possible to preserve a just proportion; the scarcity of artists, and the want of space, present important obstacles. It is, therefore, distressing to have arrived at a point when an excess of effects is necessary, but which in the end prove detrimental to each other.

But supposing that a due proportion could be everywhere established, still a question arises; it is this:—setting apart the creations of genius, what means will be devised to continue progressively multiplying those effects which at present are sought after with such avidity? Is it hoped to obtain new ones by

increasing the means of making a noise? No: for even these means are denied us, unless we increase the diameter of drums and timbals. Besides, noise becomes wearisome, as well as everything else. And yet, on the other hand, there would perhaps be great difficulty in bringing back the public taste to the simplicity of the orchestra of Cimarosa and Paisiello; for it must be recollected that much greater genius would be required to cause this retrograde movement to be adopted than was necessary to conduct us to the point where we are. What then remains to be done? It appears to me that some means may be devised. My ideas on the subject are as follows:—

It is well known that variety is the grand desideratum in the arts, and yet, of all things, is the rarest to be met with. The way, then, to obtain the best orchestral effects, would be to establish this variety in the accompaniments, instead of adopting the same system for every piece, a plan which has been followed ever since the invention of the musical drama. All the operas of the seventeenth century have for their accompaniment, violins, violas, and bass violas; those at the beginning of the eighteenth are accompanied by violins, basses, flutes, and hautboys. It is true that resources have been progressively augmented, but the forms of instrumentation have always remained the same, because one system only has prevailed. In our days, it is rare to find an air, a duet, or a ballad even, that is not accompanied by two violins, treble, violoncello, double bass, flutes, hautboys, clarionets, horns, trumpets, bassoons, double drums, &c. What a source of monotony is this obstinate adherence to the constant reproduction of the same sounds, the same accents, the same associations! With such an increase of means, why not imitate the happy idea of Monteverde, by imparting to each piece a particular character, by employing the variety of sound afforded by different instruments? We should have airs, duets, ballads, quartets even, accompanied only by stringed instruments of different kinds, or even of one sort, such as violoncellos, or violins and trebles; or, in fine, of double quatuors, one played with sustained, the other with pizzicato sounds. In the same manner, flutes or clarionets might be employed alone; also hautboys with Corno Inglese, and bassoons. But in order to do this, it would be necessary to complete certain systems of instruments, for instance that of the flute and clarionet.

That of the violin offers a complete series, in its first and second violins, trebles, and violoncellos, and double basses. The hautboy, which is also divided into first and second, has for its fifth the Corno Inglese, the violoncello has the bassoon, and the double bass the *contra fagotto*; in short, the metal instruments have a complete double system; that of the common trumpets, horns, and trombones the sound of which is chiefly modified by the lip, and that of the keyed trumpets, ophicleides, treble, bass, and tenor. But the flute and clarionet have not these advantages. With respect to them, a way might be found of supplying their insufficiency in certain cases; and that would be to have in the orchestra a row of organ pipes, composed of every possible scale of flutes, both of the open and stopt kind.

This variety of effect which I propose, might be adopted not only in different pieces, but even in the course of the same scene. All these resources might be combined in striking situations, in *finales*, &c., and the effect would be the greater from this reunion seldom taking place.

It will be said, all this is not genius. Of this I am well aware, and it is fortunate that it is so; for if there were a formula for making good music, it would no longer be an art, and would cease to be listened to. But why not offer to that genius, without which nothing can be effected, all the resources discovered by experience and reflection? Why limit its domain? If Mozart and Rossini were restricted to the four instruments of Pergolese, though beautiful airs, and even elegant harmony would remain, the powerful effects so much admired in their compositions could no longer be produced. How is it possible to imagine the existence of such a scene as that of the last act of *Don Giovanni*, or the finale of *Mosè*, with no other means than violins, trebles, and bases? There can be no doubt that these beautiful effects are producible only by a powerful orchestra, and by that genius which knows how to employ it to the best advantage. The great masters of the old schools also invented effects of another kind,

with much more simple means. And why, let me ask, should not these means be rendered available? why not lay them all under contribution? As to the particular mode of their employment, that is the affair of genius: every one has remarked that pieces sung at the theatres without accompaniment always please, when well performed: this is the natural consequence of variety and of a change of means, independently even of the manner, more or less happy, employed by the composer.

There has been, as I have shown in the early part of this article, a constant and progressive advancement in instrumentation, even to our days: the question is—can this be carried still further? In my opinion it cannot. What then must be done to avoid sameness? In this the whole question is comprised; and I think it may be resolved by proposing a retrospective view of the past, not for the sake of giving up what we possess, but to enrich ourselves with what has already been given up too inconsiderately.

CORRESPONDENCE.

NEGLECT OF THE MUSIC DEPOSITED IN THE NATIONAL LIBRARY IN THE BRITISH MUSEUM.

To the Editor of the Musical World.

SIR,—Some time has elapsed since I wrote to you respecting the state of the Museum Library: I had hopes that, ere this something would have been done regarding classifying, and properly cataloguing, the music contained therein, but am sorry to say that the state of things is not any better; if any thing, they are worse; for instance, on referring to the general catalogue to obtain a sight of several musical works, and having written out the respective tickets with the *press marks*, after the lapse of *half-an-hour*, the tickets were returned to me with this mark, "Moving," crossed in pencil. Upon enquiring the reason why I could not have the books, I was told, that "unless I obtained the *new press marks* I could not have them, as the books were being removed from the old to the new presses." Upon again referring to the catalogue, I found that the new press marks had not been put to the works I wanted, and that only here and there a book appeared with the new press marks. This has been the state of things at the British Museum for this last two years, and so often have I written for the same books, and have always the same answer returned, that I am tired of applying any more for them, and would sooner purchase the books I want, were they to be obtained, than trouble them any more. I beg to ask, if this is a proper state of things in the (what ought to be) principal library in England?

In regard to purchases, I beg to observe, that a *few* things have been purchased, for the library, which has come to my knowledge, but *why* they are not entered in the catalogue, and with the proper press marks, is a question which I leave the principal librarian to answer. One set of books, with all my enquiries, I cannot find the reference to; it is the set mentioned by Dr. Burney in his second volume, containing a set of masses composed by Josquin, and one of the earliest set of part books that is known to have emanated from the press after the invention of printing. Burney describes them as follows, preceded by the following observation: "Though the number of volumes of music in the British Museum bears no proportion to those of other faculties, and can hardly be called a collection, yet some very scarce and valuable compositions of old masters are preserved in that repository. The most curious specimens of early counterpoint among the printed music in the museum, are a collection of masses in four parts, the first that issued from the press after the invention of printing; they consist of the first and third set of the masses which Josquin composed for the pope's chapel, during the pontificate of Sixtus the Fourth, who reigned from 1471 to 1484; the masses of Pierre de la Rue, sometimes called Petras Platenis, a set of masses by Anthony de Feven or Feun, Robert de Feven and Pierzon. The masses of John Mouton; ditto of different composers (*Missa a diversorum Auctorum*), viz. Obrecht, Phil. Bassiron, Brumel, Gaspar, and De la Rue. All these were printed by Ottavio Petruccio da Fossembrone. He first published the masses of de la Rue at Venice in 1503, and in 1508 those by different authors. In 1513, removing to Fossembrone, in the Ecclesiastical State, he obtained a patent from Leo the Tenth in behalf of his invention of types, for the sole printing of figurative songs, (*Cantus Figuratus*) and pieces for the organ (*Organorum Intabulatura*), during the term of twenty years. This patent is signed by the learned Cardinal Bembo, Leo's secretary.

The masses are followed in this collection by the second, third, and fourth sets of

Latin Motets, in four and five parts, called *Mottette della Corona*, from the figure of a crown stamped on the title page. The words of these excellent compositions consist of short portions of scripture and hymns of the Romish church, set by Josquin, Carpentras, Mouton, Adrian Willaert, Constantius Festa, and other great masters of the same period. They were all printed at Fossembrone, in 1519, by Petruccio, and published with the same patent as the masses. It is from these collections that Glareanus has extracted almost all the examples of style of the early contrapuntists, which he has inserted in his Dodecachordon, and to which Zarlino so frequently referred afterwards as models of perfection in his Harmonical Institutes, and other writings, in speaking of what were even then (1558) called the old classical masters. The second set of Josquin's masses, and the first set of motets are wanting; however, I have seen in no other collection so many of the works of these venerable masters. The printed copies which are now in the British Museum were formerly in the possession of the noble families of Arundel and Lumley, whose signatures appear in the title page of each volume."

To obtain a sight of the above noble compositions, by the early contrapuntists, I have frequently referred to the catalogues, and made enquiries, but in vain; no reference appears, and no one can give me any information respecting them; on the contrary, I have myself been referred to by the attendants on the readers, from other parties who also wished to see them, as if *I alone* knew any thing about the books or had the reference. Such is the state of things in the department of printed books; the MSS. part I must reserve my strictures on, in another letter, and shall also point out several portions from private collections that ought to have been purchased for the library, that have been dispersed at public sales within these last hundred years.

20, Conduit-street, Regent-street,
March 22, 1841.

I remain, dear Sir, yours truly,
JOSEPH WARREN.

[We are grateful to Mr. Warren, and so should the public be, for his zeal in detecting, and his endeavours to correct the shameful neglect of much of the valuable stores of our National Library, and of the printed and MS. music in particular—a neglect that deserves to be considered wilful, after the repeated public and private remonstrances that have been made, which is daily hastening the destruction of the most precious documents, and which, as far as music is concerned, renders the collection utterly useless. We most earnestly invoke the attention of the House of Commons to the matter, when the annual grant for the support of the institution shall come to be voted; and we trust that such of our readers as possess any parliamentary influence will not fail to move their short memoried *sitting* friends towards some amelioration of the evil.—Ed. M. W.]

MUSICSELLERS AND AMATEURS.

To the Editor of the Musical World.

SIR,—As we are the only publishers of Kuhlau's duets, we consider ourselves bound, both for our own satisfaction, as well as that of your readers, to reply to the charge of "*Allegro*," concerning what he has the gross want of candor to call a fraud upon the public. He begins with an intentional untruth, which we can easily refute. He says that he lately purchased some duets, entitled "Grand original duets for piano and violin, by F. Kuhlau," upon attempting which he had the mortification to find that they had been written for piano and flute, and that the so called violin part was a mere arrangement. The malignity of this will be plain, when we assure you, Mr. Editor, that there is no such title page to Kuhlau's duets. It is stated plainly, in large letters, that the violin parts of some of the duets are arranged by Mr. Eliason, the word original being never used. Such of the duets as Mr. Eliason has not adapted for the violin were originally written by Kuhlau for that instrument, and so published; and, strange to say, for many months we have sold scarcely any but the original violin duets, so that it is ten to one that your sapient amateur, who has arrived at that extraordinary pitch of amateurship which enables him to distinguish a flute from a fiddle, has purchased the original duets for the violin, and in order to make a display of his musical acquirements, writes you the bungling charge which appeared in your last but one, having foolishly neglected to look at the title page, for which, doubtless, he has since bit his tongue through with vexation; for his sting has fallen harmless; his accusation of dishonourable dealing recoils on himself; the fraud and falsehood is practised by him on your readers. With regard to the waltzes of Strauss we can only say that they are published as Mr. Strauss published them in Germany. Whether they be good or bad, whether the violin play in unison, or in octaves, or in thirds, or in sixes, or ad libitum, or obligato, is Mr. Strauss' look out, not ours. All these

things are matter of perfect indifference to us—the waltzes of Strauss are called for and purchased by the musical public of the calibre of “Allegro”—and we are compelled to print them—and being so compelled we print them as we find them. It would require at least the sagacity and astuteness of an “Allegro” to put an agreeable *obligato* violin part to such jejune productions, in which the bass never leaves the tonic and dominant for a moment, except occasionally for some uncouth and clumsy modulation. We read the whole affair thus: Allegro, perhaps the lion of some musical “swarry,” was determined to shew off on a certain grand occasion, and consequently comes to us for a brilliant piece, in which his peculiar beauties might figure with effect; having chosen Kuhlau’s duet, (whichever it may be) he attempts it and finds it “a cut above him,” and as *no money is returned* by the members of our trade, our friend is incited to vent his spleen and vexation, of his mortified vanity and irrecoverable *soudi*, on the poor unfortunate music publishers, who have in no way sinned against either “Allegro” or the public. Trusting to your impartiality for inserting this answer to a serious accusation against us, we beg leave to subscribe ourselves your obedient servants,

Frith-street, Soho.

WESSEL and Co.

[We think Messrs. Wessel and Co. are needlessly angry with “Allegro” and amateurs in general—a simple refutation would have been sufficient, and the more absurd the accusation the less should it provoke their spleen. We printed the letter of “Allegro,” to afford Messrs. W. and Co. an opportunity for explanation, and we are happy to publish their conclusive answer.—Ed. M.W.]

MUSICAL INTELLIGENCE. METROPOLITAN.

ROYAL ACADEMY CONCERT.—Mr. Potter, Mr. Potter, where have you been hiding yourself? or why were you asleep at your post, as Principal of the Royal Academy of Music in Great Britain, when the programme of Saturday last was concocted or smuggled in? You are sharp, you are shrewd, you are imbued with a genuine artist’s feeling, and you are, moreover, patriotic and sensible enough to laugh at the exclusive foreign prejudice of upper high life, and yet you license the publication of a list stuffed full of musical unmusics—twaddle that you would blush to see in the bills of your own, usually excellent annual classical concert. Mr. Potter, Mr. Potter, how is this?

If we rightly conceive the intent of these concerts, they are given less with a view to pecuniary advantage, than for the purpose of diffusing a genuine taste amongst the pupils, and exhibiting to the public their capability and talent; yet, by far the larger portion of the selection of Saturday last, and that which had evidently received the most careful preparation, was of a quality many degrees below mediocrity, while the rest had been so unattentively rehearsed, or were so injudiciously jumbled with inferior alloy as to lose the native brightness and value of their metal. Amongst the vocal pieces, a very large preference was shown for the weakest and worst school; and as if to prove that everything ultramontane must be estimable in music, the second *Finale of Guillaume Tell* was performed in Italian, although there are two translations of it in English; one of which, we believe, is in print. But then, we had two genuine, native productions, either sufficient to substantiate the old denunciation of English musical incapability—the first, an “Anthem;” the second, “a Selection from the Regicide,” the former from the highest big boy in the Academy, could have been as well, perhaps better, done, by the smallest; and the latter, by the second big boy, the superannuated clever fellow of the Institution, is a mere contrapuntal exercise, such as clever fellows love to hoard in their portfolios for learned reference, rather than exhibit to the world as inspirations of genius. Can any one be seduced into the absurd belief that either of the objects of the Academy concerts were promoted by such performances? and will not the most unwary be led to suspect that the gratification of an individual vanity *might* have had some influence in the one case, and in the other an attempt to promote the sale of a dead weight of printed paper, which a second rate species of vanity has accumulated to mildew on the counters of the musicsellers? Verily, Mr. Potter, you have much to answer for.

Of the executive part of the concert, the most important and effective piece

was Beethoven's "Concerto" in B flat, most admirably rendered by Miss Bendixen, a young lady of whose ability as a composer we recently had the pleasure to speak in terms of candid approval, and whose performance of the well-known difficult task assigned her, clearly showed that her musical talent and genius are equal. There was another pianoforte performance—a piece of execution in more senses than one—it was Mendelssohn's "Concerto" in E, decapitated—guillotined of its first and principal movement. Miss E. Wortley Wildgoose evinced much promise in her execution of the nether limbs of this charming composition:—but oh! Mr. Potter, what did you evince in permitting the excitement? Miss Marshall, in Vaccaj's "Va le reca" displayed much feeling and expression, but, straining her voice according to the prevalent mischievous practice, beyond its natural compass, her intonation was occasionally imperfect; this is the fault of the master rather than the pupil. Miss Edwards has a beautiful voice, clear, bright, sweet, flexible, we might almost say without a rival; but why has she been taught to give us so perpetually that potent and piercing E, unless it be as a highly glazed visiting card to remind us she is Miss E. We trust some musical gallant will enable her to drop the signature. One of Sebastian Bach's elaborate "Pedal Fugues," was adroitly played by Messrs. Batchelor and Bull, on the pianoforte and double-bass. Mr. F. Cramer led a somewhat crazy orchestra with patriarchal steadiness: by-the-bye, some schoolboy trick must have been played with Mr. Lunn's clarionet, for it was out of tune through out, and materially disconcerted every sensible ear present.

The Hanover-square Room was crowded to excess, including H.R.H. the Duke of Cambridge, and many of the nobility. Prince Albert arrived in time for Lord Burghersh's "Anthem," and departed immediately after Mr. Lucas's "Regicide;" the prince has at least one faculty of a wise man, he knows when he has had enough.

QUARTET CONCERTS.—The fourth soirée took place on Thursday last, and if it did not reach the high standard of previous performances, was yet considerably above concert par, bating of course the Philharmonic and Ancient achievements. We liken these most agreeable musical treats to the Shaksperian readings of the celebrated Henderson, once so popular at Freemason's Hall, and the subsequent selections from Milton and other poets so exquisitely delivered by Mrs. Siddons; and we are surprised, in this untheatric age, that the idea of following those great examples should not have been turned to account by some of the many children of Thespis whose "occupation's gone." Music, like the high intellectual drama, to be thoroughly enjoyed must be perfect in all its parts, and the extreme difficulty in obtaining such desiderata has ruined our theatres, and at the same time given a success to the Quartet Concerts, which, with the exception of the two Levia-thans above-named, scarcely any of their rivals either merit or obtain.

The first piece in the programme of last Thursday was a quartet by Fesca, in D major, op. 34, of which it is sufficient to say, that it was more than adequately performed by Messrs. Blagrove, Gattie, Dando, and Lucas. If perpetual novelty be essential, why not recur to the many almost unknown early compositions of eminent men, whose weakest attempts have a *gout* about them far above mediocrity? Why should not Pleyel, the once popular—the now Lethetiated—be occasionally summoned from his sudden, and not entirely merited oblivion? Beethoven's Trio in C minor, op. 9, for violin, tenor and bass, was charmingly played: this highly interesting composition is a singular proof of what great things may be accomplished by small means in the hands of a master. The *Allegro* is a sinfoniotta; what a fascinating *Adagio*; the *Scherzo*, how Beethovenishly jocose: the *Finale*, an enigma bewildering yet interesting us to the penultimate note, and then, leaving us equally incapable of unriddling the mystery, and unwilling "to give it up," in short, convinced that Beethoven himself could alone have furnished a suitable response.

The post of honour, the commencement of the second act, was most worthily allotted to a Trio by Cipriani Potter, for pianoforte, violin, and violoncello, in B flat, op. 12. This is a truly classical production, full of masterly effects and traits of genius; the *Adagio* in E flat major transcends most of Mr. Potter's slow movements, and treads very closely on the heels of his great original

and preceptor. Mr. Potter's playing on this occasion displayed all his well-known neatness and unaffected artistic feeling: the whole was most deservedly applauded. A double Quartet of Spohr, op. 77, in E flat major, concluded the *soirée*. We recollect to have heard a similar piece by the same composer, a year or two since, and, without questioning the merits of the composition, we confess we cannot relish the species. The legitimate Quartet possesses sufficient contrast for its exquisite fibre; the *twin* multiplies the matter without increasing the means; to us it seems like the Siamese brothers—one choir evidently in the others way. The double Quartet is monotonous—a great symphony apparently denuded of its orchestral effects—a piece of fiddling throughout.

Of the vocals there is but little to say: Miss Rainforth had nothing befitting her talent to do, and Mr. A. Novello has scarcely sufficient energy for the vitalizing of Purcell's songs; the German song of the "Goldsmith's Daughter," translated by T. Oliphant, Esq., is a thing most *discreditable* to all concerned. The *Terzetto* (canone) from the "Regicide," by Lucas, was totally out of place, and the only pleasant piece was the lovely "calm scene" from the "Seasons" most perfectly rendered by Mr. Hobbs.

The next concert will take place on the 15th inst.

SACRED HARMONIC SOCIETY.—The second performance of the *Creation* attracted a multitudinous and distinguished audience on Friday evening last, when the oratorio was given with a mellow *ensemble*, by reason of the repetition. The choruses were steadier and more unanimous; but, with the perfection of the Professional Choral Society's *Seasons* fresh in our ears and lasting in our memory, we could not help lamenting that Mr. G. F. Harris, or some such master-spirit, were not elected to consolidate and control the quicksilver particles of this most potent and numerous host. "Despairing, cursing, raging," "Achieved is the glorious work," and the sublime *Finale*, "Praise the Lord," were extraordinary and almost perfect choral efforts. Mr. H. Phillips executed his onerous and difficult part with consummate skill, and his voice seemed to gain vigour and compass by inspiration. Miss Birch sang "With verdure clad," and on "Mighty Pens," with faultless accuracy, would she but thaw the chill temperature of her style, her exquisite voice and high musical schooling would entitle her, as a singing bird, to the top branch of the tree. Of Miss Lucombe we are loth to speak in displeasure, and therefore will not speak at all. Messieurs the committee, should spare their singers and their audience the pain of a perpetual false intonation throughout an evening's performance. Mr. Hobbs acquitted himself in his usual clear, correct, and sensible manner; his "In native worth" is a well-known *chef-d'œuvre*. There were several *encores*, and the whole oratorio was received with repeated acclamation.

H.R.H. the Duke of Cambridge was present, and evinced both a just appreciation, and relish for, the musical good things presented to him.

FOREIGN.—PARIS.

[From our own Correspondent]

I promised you some account of the production of *Don Giovanni*, and I shall keep my faith with you. Wednesday last was a theatrical epoch here; at the *Theatre Francais*, the fascinating and wonderful Madame Mars quitted the stage which she has adorned and illustrated for half a century. At the *Odeon*, the Italians terminated their labours for the season, amidst a hurricane of plaudits, and wreaths and bouquets unprecedented even here. For some days spring nosegays have been at a premium; but this morning the *demoiselles marchandes perambulantes* of the Boulevards were abundantly supplied with the sweepings of the two stages, very little the worse for wear, at prices below par.

With these two counter excitements in opposition, and the *mauvais odeur* of the *Academie Royale* management to boot, there was but a shy attendance upon poor *Don Giovanni*, and lucky it was, for the aggregate disappointment was the less. Towards the middle of the first act, M. Barroilhet, who gave sinews and thews to Mozart's "spiritual creature," fell hoarse, and so rapidly gathered the blighting mildew upon his voice, that an apology was necessary; it was pro-

posed to omit the songs of the *role*, but long before the end of the second act the *Don* was as mute as though he had been in the hands of the Inquisition, and tongue-clipped for his naughtinesses; in short, a perfect Lord Waldegrave with a Denman's plaister. The curtain fell, and we were played out, as the organists have it, with the overture to *Guillaume Tell*. Judge of the gnashings of teeth in the *entre salle*, amongst those who had forfeited their chance of admission to the rival attractions. Barroilhet had evidently studied both the character and the music diligently, and Dorus Gras and Heinefetter were *l'un et l'autre au fait* in all they could do as *Anna* and *Elvira*—indeed, the entire *dramatis persone* was well cast, and the *mise en scene*, as far as it went, excellent, so that the *loges* and *stalls* may now be speculated on, as your Mark-lane rogues in grain buy corn, by the sample.

The *Creation* of Haydn will be performed this evening in the grand *Galerie du Louvre*, where the king and royal family will receive the *élite* of Paris. The number of artists engaged exceeds four hundred, to be conducted by Auber. There was a similar concert on the occasion of the christening of the Duc d'Orleans' son, and the effect in that superb gallery, brilliantly lighted, so as to display the matchless treasures of the sister art; thus affording the double enjoyment of sense and association, is said to have been marvellous: unique it must have been.

The *Opera Comique* is nightly filled to Auber's new opera; English faces begin to multiply here daily, and the quietude of London beauty is observable in the private boxes, just as its emblem—the violet—is seen in every retired nook of the garden.

I send you a copy of verses which were elegantly printed in gold, with devices, and showered on the *Odeon* stage at the close of last night's performance.*

Hotel de Nantz, Place Carousel, April 1st, 1841.

* We shall print these verses next week.—ED. M. W.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

CHELTENHAM, *April 3rd*.—Mr. Royal's Concert, which took place on Thursday evening, at the room of the Literary and Philosophical Institution, was but indifferently attended, notwithstanding the popularly attractive character of the programme, which contained many choice compositions, vocal and instrumental. Among the former were Arne's song "Where the Bee sucks," and Bishop's "Mocking Bird," both sung by Miss Davis with great sweetness and the most decided success. The flute accompaniment to the latter was executed in the most effective manner by Mr. Royal, who, as his own contributions to the evening's entertainment, performed two of Nicholson's Flute Fantasias very beautifully. Mr. Ugrow played one of Mayseder's compositions for the violin. Mr. Sapio appeared to the greatest advantage in one of Mercadante's arias, as also in Balfe's "Blighted Flower," in which he was unanimously encored; indeed, it was one of the gems of the concert. Master Jarrett was well received in one of Ciani's best ballads, "I love but thee!" and that eminent composer himself presided at the piano throughout the evening, it is needless to say how well.

WYMOUTH, *Wednesday, March 31*.—A rich treat was afforded the lovers of music in the concerts given by the Distin Family, at the Royal Hotel, on the evening of the 25th and morning of the 29th instant, and which were fully attended by all the rank and fashion of this delightful watering place and its immediate neighbourhood. The degree of excellence to which this talented family have arrived is truly astonishing, particularly in the concerted pieces of Rossini and Bellini, which were performed with a skill that nothing but the most intense labour could have accomplished. The "Echo Hunting Duet" on two French horns, by Messrs. H. and W. Distin, was admirably performed, and the effect was so managed that the sound seemed to be borne on the air from a vast distance. Balfe's Air "The Light of other Days," was played by Mr. H. Distin on his walking stick cornetto, with great taste and richness of tone, and was most justly encored. "The Soldier tired," by Mr. Distin, drew down repeated bursts of applause, and was truly a masterpiece of performance. Mrs. Este is a very pleasing singer, and her style chaste and finished; her efforts to please were rewarded by repeated plaudits. The performance throughout sustained the high character of this eminent family.

ROCHESTER.—A concert was given in the Guildhall on Wednesday, the 31st of March, for the benefit of Mr. Willy, who performed a solo in a very masterly manner; and he also took part in a duet, violin and pianoforte, with Miss Day, who acquitted herself most admirably, both in the duet and in a fantasia by Doeblér. Mr. Richardson played a solo on the flute, although labouring under indisposition, with his accustomed mastery. The singers were Mrs. A. Toulmin and Mr. John Parry, who sung several popular songs and duets, and were repeatedly encored. Mr. Parry introduced a new song called "Country Commissioners," which told capitally. The band played several overtures, &c. &c. with great spirit. Mr. C. Severn presided at the pianoforte.

BATH.—Our resident professor of the harp, Miss Richards, gave her annual concert in the Assembly-rooms, on Saturday morning, the 3rd instant, which was very numerous and fashionably attended. Miss Richards performed a brilliant fantasia, arranged by Miss Doyel, on subjects from Coster's Ballet of Kenilworth, most brilliantly; and she also took part in a duet with Mr. Cooper, (violin) and with Mr. Esain (pianoforte). The latter two performed solos on their respective instruments with very great success. The singers were Miss Woodyatt, Messrs. Millar, B. Tayler, Bennett, and John Parry, who sung several pieces which elicited very great applause. Mr. G. Field presided at the pianoforte.

MISCELLANEOUS.

WESTMINSTER ABBEY.—The venerable dean and other authoritative functionaries have at length opened their eyes and ears to a long crying evil—they allude to the regulations respecting the singing boys, whose assistance in the service of the church twice a-day, has hitherto precluded the possibility of their efficient education, moral as well as musical. We are glad to learn that arrangements are in progress by which Mr. Turle the organist and master of the Abbey, choir, will have a residence in the cloisters with a practice room suitable for the adequate fulfilment of his duty as teacher of the juvenile choristers; and that the number will be increased from eight to sixteen, thereby affording the means of alternating the weekly duty, and permitting the boys to avail themselves in the intermediate weeks of the education to which they are entitled in Westminster school—this arrangement will also give a further advantage to the services on Sundays and festival days, when the whole of the boys will assist in the performance of those stores of fine old church music, so long unheard and neglected. We trust Mr. Turle will follow up these reforms with a little more preceptorial attention than has been his wont, by which the solemnity of the church duty will escape the scandal of frequent purile peccadilloes, and the office of singing boy will no longer be considered degrading to any but the idle street-lings who have recently filled it.

ROYAL SOCIETY OF MUSICIANS.—A sketch of the rise and progress of this excellent society may be found in Vol. VIII. of the "Musical World." On Friday last, the 103rd anniversary dinner took place in the Freemason's Hall, Earl Howe in the chair, supported by Lord Burghersh, the Hon. Mr. Curzon, Sir Charles Clarke, Sir John Hall, Sir R. Gill, Drs. Elliottson and Billing, Colonel Barlow, Messrs. Combe, Broadwood, Penny, Winthorp, Curtis, Sir George Smart, &c. &c. There were assembled in the body of the Hall, galleries, &c., including ladies, upwards of 300 persons. The professionals present were, Mrs. W. Knyvett, Mrs. A. Toulmin, Miss A. Williams, and Miss Maria B. Hawes; Messrs. Anderson, Bishop, Burrowes, W. S. Bennett, J. Bennett, Bellamy, Bradbury, Cramer, Calkin, Challoner, Collyer, T. Cooke, Elliott, Griffin, Horsley, Hawes, Harper, Hodgson, Knyvett, King, Lord, Lord, jun., Mackintosh, Moxley, Neate, W. L. Phillips, Patey, Parry, Rovodino, Reeves, Spencer, Stretton, Terrail, Vaughan Walmisley, T. Wright, Wood, Watts and Young, with several of the young gentlemen belonging to the Chapel Royal. The wind instrument band consisted of Messrs. Andre, Albrecht, Baumann, Bowley, Calcott, Florke, Hardy, Hill, Harper, Irwin, Key, Molsch, Smith, Tully, and Williams (leader). In order to give our readers an idea of the musical treat enjoyed by the company, we shall insert the programme, premising that all the pieces both vocal and instrumental, were excellently performed:—"Non Nobis Domine;" "God save the Queen;" glee—"Blow light, thou balmy air" (Horsley); song, Mrs. A. Toulmin—"Scenes of my youth" (Benedict); Grand March

composed by Haydn for the Society; glee—"The Midges dance aboon the burn," encored (harmonized by W. Knyvett); an ode composed for the occasion by Mr. Rovedino; a series of characteristic studies by Moscheles, on the grand pianoforte; duet Mrs. W. Knyvett and Miss M. B. Hawes—"Meet again" encored (Bishop); Grand March composed by Winter; glee and chorus—"Hart and Hind" (Bishop); solo on the harp, Mr. T. Wright, *vice* Mr. Richardson, who was unable to attend from indisposition, to perform a solo on the flute; ballad, Miss Maria B. Hawes—"I'm the genius of the Spring," encored; madrigal—"When all alone," (Converso, 1575) encored. Among the donations announced, are the following: the Queen 12*l.* 12*s.* annually; the Queen Dowager 10*l.* annually, and on this occasion, 20*l.*; Earl Howe 10*l.*; Lord Burghersh, 5*l.*; Sir John Hall 5*l.* 5*s.*; R. Liston, Esq., 5*l.* 5*s.* Life Subscribers of 10*l.* 10*s.* each: T. Broadwood, jun., J. J. Broadwood, J. J. Mundell, J. G. Lacy, Esqrs., and M. Liszt, several annual subscribers, and donations of a guinea each. The arrangements made for the accommodation of the company gave universal satisfaction; the name of every person who dined being placed on a plate, together with a book, containing the rise and progress of the Society, the programme, list of subscribers, members, benefactions, &c. prepared by Mr. Parry, the honorary treasurer. During the last year, the sum of 2492*l.* 8*s.* 1*d.* was appropriated to the laudable purpose for which the Society was established in the year 1738.

ENGLISH OPERA.—A new "Easter Piece," as the technical phrase is, occupies the attention of painters and mechanists during the proverbial "actors holiday week"—it is founded on the popular tale of "The Deerstalkers," and is *musiqued* by Mr. E. J. Loder. The new Grand Opera "El Malhechor" is in a forward state, but deferred till after the holidays.

GERMAN OPERA.—The Queen accompanied Prince Albert to the last performance of "Titus," (*Mozart's Clemenza di Tito*) and unexpectedly quitted the theatre some time before the conclusion of the opera—happily, we have not heard that her Majesty's sudden departure was occasioned by indisposition; and we leave to our readers to satisfy themselves according to their several tastes, with a conjecture as to the cause. Weber's *Oberon* cannot be got ready till the latter end of the Easter week. We were seriously told yesterday that the *Beggars Opera* is in course of translation to be produced as the next German novelty.

ITALIAN OPERA.—*Norma* is in preparation for the first appearance of Mme. Grisi. Signor Mario will sustain the part of *Pollione*, and Signor Lablache will appear as *Orovezzo*. A new ballet is on the stocks, but Fanny Elslér is *entrechating* and ravishing hearts in New Orleans. Laporte talks about an engagement and a heavy penalty, but he knows well enough that Jack Shepherd's last fetters would not restrain the light heels and still lighter fancy of the volatile *cachoucist*.

MME. DULCKEN and her brother, M. David (the celebrated violin player and composer) had the honour to perform at Ingestrie House before her Majesty the Queen and Prince Albert, and H. R. H. the Duchess of Kent, on Wednesday evening last.

MR. BLAZDELL had the honour to play before his royal highness Prince Albert last Thursday, upon a splendid harp of a new model and construction. Mr. B. paid for "the honour" by leaving the instrument behind him as a *douceur*.

"The sun doth shine
Upon the dew enriched amaranth,
Till, growing lustful for the lucid light
He sees reflected, straight he drinks the drop
Of nectar, begging the flower."—*Shirley*.

SOCIETY OF FEMALE MUSICIANS.—A grand concert for the benefit of this laudable society, will take place at the Hanover Square Rooms on the 23rd. inst. when Handel's masterly composition to Milton's classical "L'Allegro ed il Penseroso" which has not been heard entire for several years, will be performed by all the principal vocalists, assisted by the Professional Choral Society and most of the first instrumentalists of the various orchestras. Leader Mr. F. Cramer, organ Mr. V. Novello, conducted by Sir George Smart.

MR. H. PHILLIPS.—We regret to state that the unexplained circumstances to which we have so frequently alluded, have occasioned a disunion in the company at the English Opera House—the result is likely to be, the secession of the *Basso* on the one hand, and an action for breach of engagement on the other. We have hitherto abstained from noticing this feud, in the hope of an amicable adjustment, but we have reason to believe the rupture is now past amelioration.

MONSIEUR DE BERIOT.—A paragraph has gone the newspaper round, hinting that this once favourite violinist would visit London this spring—this is “a feeler” to which we have no doubt the same cold response will be given as to that of last season. It is further stated, that the married widower does not intend to accept professional engagements—(?—they *pay* well) and that he comes to visit “his friends”—(in what quarter of London or Manchester do they reside?).

MUSICAL ANTIQUARIAN SOCIETY.—There was a meeting of the council last Thursday, and from what we have been able to learn, the long-expected maiden publication of the society may be looked for forthwith. We, in common with the great body of members, are extremely anxious to receive this first fruit of a new plant, which we trust to see firmly rooted and prosperous. If the execution of the work be commensurate with the value and interest of the materials, there is little doubt but that many persons who now dubiously hold back, will immediately hasten to fill the list of subscribers, the stipulated number of whom, being, we believe, already nearly accomplished.

LECTURES ON MUSIC AT THE ROYAL INSTITUTION.—A course of historical and elucidatory lectures will be commenced on the 22nd inst. by Mr. Edward Taylor, the Gresham Professor. The syllabus comprises much curious matter relative to the early music of Germany collected during Mr. E. Taylor's tour last autumn, with specimens of German Madrigals of the 16th century, hitherto unknown even to the native professors. The specimens will be chiefly given by the students of the Royal Academy, by permission of the committee.

PROMENADE CONCERTS PER RAIL.—Monsieur Jullien and his promenade posse, lately disbanded at Drury-lane, have remustered for the purpose of scouring the country and draining the last shillings of her Majesty's lieges by twelvepenny concerts—one to be given in each town of importance throughout the three kingdoms. The young and old ladies of the provinces, admirers of music and amateurs of exuberant heads of hair, will thus be gratified to the utmost, and country concerts may go to sleep till the end of the year.

PALMAN QUI MERUIT FERAT.—We most readily correct an error which appeared in our answer to a correspondent, March 11th, we therein stated that the fortunate competitor for the Gresham Prize for 1840 was Mr. J. L. Hopkins, formerly a singing boy in the Abbey choir: we were led into this mistake through the similarity of names; the prize having been awarded to an Anthem composed by Mr. E. L. Hopkins, a cousin of the above, who, we believe, also received his musical education at Westminster; and who, we are informed, has recently resigned his newly appointed organ in the new church Berwick Street, Soho, to return to his old quarters. Mr. E. L. Hopkins is now one of the gentlemen choristers of the Abbey. We gladly avail ourselves of this opportunity to rectify a blunder in our last. Mr. John Barnett, and not Bennett, is the musical tutor of Miss Gould, the clever little *debutante* of the English Opera House.

POSTSCRIPT.

THE SACRED HARMONIC SOCIETY performed “Jephtha” last night, to their usual overflowing audience. This is another great work of the great Oratoriorist, which, with the exception of a few very favourite pieces, had long slumbered and would have rapidly glided into oblivion, but for the revivifying touch of this society. We are not disposed to rank “Jephtha” with the more potent giants of Handel's creation, but it is, as a whole, and as performed last night, a pyramid amongst village gravestones, to the author's immortality. Some of the chorusses

of this oratorio are of the true Handelian super supremacy, and were most perfectly rendered—instance the characteristic and dramatic effect of “No more to Ammon’s God,” in which the wild orgies of heathen worship are gradually checked and curbed into the real solemnity of devotion—“When his loud voice,” in which the power of Omnipotence to quell the ocean storm is poetically painted—“In glory high”—describing the overthrow of an infidel host; “Cherubim and Seraphim” which was most deservedly encored—and the magnificent Finale. Each of these is a *tableau vivant*—we have but to close our eyes and feel ourselves in the very midst of what they so truthfully depict. There was little required of Miss Masson, and Messrs. H. Phillips and Young, but clear enunciation and discriminative delivery, and it is but justice to state that their portion of the performance was faultless. Mr. Pearsall was in excellent voice, but his rendering of “Deeper and deeper still” was an abortion—with Braham’s version of this most exquisite scene vivid in our mind and heart, the cold, drawing, cathedral twang of last night came over us like a freezing snow—Mr. Pearsall however, made some amends by his singing of “Waft her Angels”—it was the most successful effort he has made in London, and was enthusiastically encored. But what shall we say of Madame Caradori, save that she is above all rivalry in this most eminent branch of her art. Her “Smiling Dawn” and “Farewell ye limped streams” will not be soon forgotten—they were gems, of which all that can be said is but the jack-o’-lantern to their lustre.

MR. T. J. ADAMS’ CONCERT AT THE HANOVER SQUARE ROOMS.—Press of matter and the lateness of the hour at which it terminated last night, oblige us to defer noticing the performance till next week.

TO CORRESPONDENTS.

Our Aberdeen subscriber is informed, that a full account of the York Minster Organ was printed in the “Musical World,” we think in Vol. 6, or 7. The Clauvilla stop, is a wood open Diapason, it has much the quality of the flute-stop, but is an octavo lower in tone. The Corno is a horn stop. “Observator.” Kensington.

Mr. Lucas shall hear from us.

Our Jersey friend is thanked.

“Ophicleide” is too noisy about trifles.

“Gregorian”—at the Catholic Chapel to-day and to-morrow.

“Exodus”—Memento Mori—Fanny Cooke and Q X are received and will have due consideration.

The Editor is obliged by Mr. J. W. Hudson’s communication of which, as it only reached him at the eleventh hour, he is unable to avail himself this week. The Editor will write to Mr. H. on the subject—but, in the mean time, requests him and other correspondents to bear in mind that all communications should be addressed to the care of Mr. LEIGHTON, PRINTER, 11, JOHNSON’S COURT, FLEET-STREET.—Changes having taken place in the publication of the “Musical World,” many valuable communications have been either lost or rendered useless by the delay arising out of misdirection.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- London Promenade Concerts.—No. 36, Tolbecque’s quadrille, The Golden Lion, with cornet-à-pistons *Wessel.*
 Czerny.—Elegie sur un objet cheri, arranged from Ernst, op. 10 *Ditto.*
 Diabelli.—Gems of German Melody (as duets), nos. 5, 6, 11, by Proch, Schubert, &c. *Ditto.*
 Felzer’s 1st and 2nd Books of Airs, from Bellini’s admired opera, La Sonnambula, for guitar and pianoforte *Boosey.*
 Bochini.—2nd Book of Airs, from Mercandante’s new opera, Il Bravo, for harp and pianoforte, with flute and violoncello accompaniment ad lib. *Ditto.*
 —Airs from Ricci’s opera, La Prigioni d’Edimburgo *Ditto.*
 Hunte, F.—Four aits from La Favourite, no. 2 *Chappell.*
 Weber’s Andante, from the Sonata in E minor *Ditto.*

HARP SOLO.

- Chatterton, J. B.—Souvenir di Donizetti, petit bagatelle, introducing favourite motifs from Il Furioso and Gomma di Vergy *Boosey.*

MISCELLANEOUS.

- Reissiger and Dotzauer, duet, no 2, entitled Amicitie, for piano and violoncello concertante, in A minor, op. 35 *Wessel.*
 Weber and Godbe.—Invitation to dance, easy piece, for violoncello, with piano *Ditto.*
 Clinton and Godbe.—Three Bagatelles for ditto *Ditto.*

VOCAL.

- Cowell, Miss E.—Where do the angels dwell mother *Chappell.*
 Guglielmo, P. D.—Allor che nel silenzio *Ditto.*
 —Amore e speme *Ditto.*
 —Vieno meco, adorata donzella *Ditto.*

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SACRED HARMONIC SOCIETY, EXETER HALL.—On **FRIDAY, April 16, 1841**, will be performed Handel's Oratorio "*JEPHTHA*." Principal Vocal Performers Madame Caradori Allan, Miss Masson, Miss Cubitt, Mr. Young, Mr. Pearsall, and Mr. H. Phillips. The Band and Chorus will consist of above Five Hundred Performers. Tickets 3s. each.—Reserved Seats, 5s., may be had of the principal Music sellers—of Mr. Mitchell, 39, Charing Cross, and of Mr. Ries, 102, Strand, opposite Exeter Hall.—**T. BREWER** Hon. Sec.**THE FREE THE GERMAN RHINE.**—A popular German patriotic Song, founded on the recent exposition of the designs of France with respect to the Rhenish Provinces of Germany. The original Poem by N. BECKER, with the Music as composed by Dr. SCHUMANN, of Leipzig, is now singing with the utmost enthusiasm in all parts of Germany. The spirit of the original Poem has been preserved in the present translation by J. W. HUDSON, and the alterations have been carefully adapted to the English taste.—London: R. Mills, Music Warehouse, 140, New Bond-street.

MUSICAL ANTIQUARIAN SOCIETY.

THE Members are informed that the first publication, a Mass for Five Voices by WILLIAM BYRD, preceded by a Life of the Composer, by Edward F. Rimbault, Esq., is now ready for delivery at Chappell's, No. 50, New Bond-street. Members are requested to observe, that by the first law of the Society, all subscriptions are to be paid before the delivery of the Works.**WILBYE'S MADRIGALS** to be ready on the 1st of June, and Purcell's Opera of *Dido and Æneas* on the 1st of July.**NEW AND FAVOURITE QUADRILLES, by MUSARD, NORDMANN, &c., for TWO PERFORMERS ON THE PIANOFORTE.**

Anoure (L') Borealis.....Nordmann..... 4 0	Nathalie, 2 sets.....Lemoine...ea. 4 0
Bayadère (La), 2 setsMusard ea. 4 0	Norma.....45th..Musard 4 0
Brise (La) du Matin...43rd set, Do. Lemoine. 4 0	Plus Belles (Les), 2 sets.....Sieber.....ea. 3 0
Châlet (Le) 2 sets, 59th & 60th, Do.....ea. 4 0	Prison d'Edimbourg.....Tolbecque 4 0
Danois (Le)75th..Do..... 4 0	Proscrit (Le).....76th..Musard 4 0
Echos (Les)54th..Do..... 4 0	Réveries Napolitaines.....Nordmann 4 0
Echos (Les) Suisses62d..Do..... 4 0	Ravissantes (Les).....Do..... 4 0
Elisire d'Amore84th..Do..... 4 0	Révolte (Le) au Sécail, 2 sets..Lemoine ..ea. 4 0
Espagnols (Les)52d..Do..... 4 0	Seduisantes (Les).....Nordmann 4 0
Gondoliers Vénitiens ..55th..Do..Lemoine.. 4 0	Somnambule (La) 2 sets.....Do.....ea. 4 0
Gothique (Le).....61st..Do.....Do..... 4 0	Une Bonne Fortune.....Musard 4 0
Laveuses de Convent82d..Do..... 4 0	Venise51st set..Do..... 4 0

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